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## THE WINTER ACADEMY.

(Second Notice.)

The mission of art is to inspire, and not to suggest, or excite, and yet strange as it may seem, it is the women artists who seem to be the most eager to deviate from this purpose, and produce works, which their technical purity and excellence apart, are most likely to offend. In contradistinction to the common saying, that to the pure all things are pure, is the fact that to the pure many things are impure. Leda and the Swan and Danae and the Shower of Gold are comparatively innocuous, when compared with various manifestations of modern art. And then they suggest little to the uninitiated. They also are somewhat purified by tradition and by the acceptance of the standards of other days, which probably put the tales of Boccaccio and Margaret of Navarre, in but little different class, from the Chronicles of Froissart and the "Temple of Boccaccio," a treatise on fortune or rather misfortune, written for the solace of Margaret of Anjou.

All this virtuous preamble is to call attention to the act that two of the sculptures by women, at the Academy Winter Exhibition are apparently such offenders against good taste and ordinary morals, that their undoubted technical excellence cannot cover their sins in this respect. They are Alice Morgan Wright's "Pavane," with its struggling youth and bird, and Malvina Hoffman's "Morte Exquise," the first a bronze and the second a marble.

## The Naked and the Nude.

In a much less decided fashion, Edith Woodman Burroughs' "Acquiescence" suggests, though it does but little to offend. Her "Kathleen" is charming. Now to turn to another, but related matter, the treatment of the nude. Among the 132 sculptures, which form the large plastic section at the Academy show, but few, which represent what is usually called the nude, make any distinction between it and the naked. The difference may be slight, but it is there. Properly speaking a nude woman never had on any clothes, while a naked one has more or less recently taken them off. Over-emphasis of sex characteristics of either women or men does no good in art and indeed lubricity often is venerated but thinly by pencil, brush, spatula or chisel.

Now here is Charles Carey Rumsey with his three life-size women, rather spare of figure and plain of face, forming a "Group for Garden Pool." They are rather artificially posed, though still full of life, but instead of dryads, they might as well have represented ballet girls natur. On the other hand, Edward McCartan's well modelled "Spirit of the Woods," though a little coarse and recalling MacMonnies' "Bacchante," at the Boston Museum, does not offend. Neither do Chester Beach's rather far fetched marble relief, "The Vortex," with many nude figures; his effective "Cloud Forms" who seem to be engaged in a tug of war, or Brenda Putnam's Rodin-like "Charmides," with its recumbent nude man and woman asleep.

How delightful, and not at all suggestive, is Janet Scudder's slender woman's suffrage figure, "Femina Victrix," and how inspiring is Abastenia St. Leger Eberle's Navy Dept. trophy, with its male "Victory." In contrast there is the prosaic and highly Germanic "Water Nymph" of C. Percival Dietsch, with its duck ducts and Louise Allen's similarly heavy "Fountain Figure." Both, however, have good technical qualities.

## The Pleasant Side.

Unaffected art and humor, on the other hand, are to be found in Edith Barretto Parson's laughing "Turtle Baby." Renee Prahar has a frenetic, but cleverly modelled dancer, with her head touching one knee

and a well modelled "portrait of D," which is full of character. Delightful is Isabel M. Kimball's little girl with a kitten called "Mikey-Boy" and simple and strong is Louise Allen's figure of a boy called "The Dreamer." Charles L. Hinton's "Diana" is a very well set up, naked lady, nicely modelled, but evidently from a mythological ballet, while his young woman who represents "Spring," is on the contrary rather bulky.

## Scarpitta's "Healing Touch."

It is not prose but poetry that Cartiano Scarpitta presents in the "Healing Touch," and "Lampada Spenta." His portrait of Albert Groll is true to life and excellent is that of Albert Finn, Esq. Attilio Piccirilli signs two highly sensitive and admirably modelled heads, one of a sorrowful woman and the other of a pensive girl. Anthony de Francisci presents with vigor, among several busts, one of A. A. Weinman and Albin Polasek, a striking head of William M. Chase. By Louis Millione is a clever portrait of Eugene Castello, the ART News' Phila. correspondent. Capital is the portrait bust of Charles Francis Adams, by T. Spicer Simpson. Helen Farnsworth Mears shows again her attractive ideal group "Dawn and Labor." Victor D. Brenner has a bronze relief, full of character, of Dr. Emily Blackwell. Strong, though not over-refined is Katherine B. Stetson's "Dancer: Making Horns." A similar remark is suggested by Mr. De Francisci's stretching woman's figure called "Relaxation." His "Primordial Prayer" seems rather more of a curse. Jane Poupelet shows cleverness in a head and a hen and cat and Frances D. Jones has a cleverly modelled "Blue Heron Fountain." Quite odd is Benjamino Bufano's bright imitation of the early Chinese in his "I Yoke" with the stupendous head-dress. He also has a couple of capital babies' heads, the "New Born" inimitable. Charles Grafly reproduces the imposing head of Frank Duveneck and Albin Polasek, the well known features of the late J. P. Morgan. There is fine character in Karl H. Gruppe's "Polish Girl" and Marie Apel shows an excellent head of E. A. Cole, Esq.

## A Work of Distinction.

Very distinguished, like a Bague in bronze, is Neilson Stearn's figurine of "Daphne." Graceful is Bessie P. Vonnoh's little girl with "Water Lilies." C. S. Pietro sends his sympathetic group called "Inspiration" and a good statuette of John Burroughs. A vivacious and deftly modelled bust of Miss Violet Twachtman is by Nathan D. Potter. Mahonri Young leans to the new art in his effective, "Man with Wheelbarrow." Well modelled but rather tame is Edward F. Sanford's "Hamadryad," and rather heavy and Teutonic is Emil Siebern's "Faun at Play," which still has sound artistic qualities. There is humor as well as good art in Michel Jacobs' "Rock of all Nations," and spirit in Louise Allen's "South Winds" while Sara Morris Greene's "Eve" is well modelled, but rather ponderous. Louis J. Ulrich is represented by a well handled bust of an old gentleman whom he calls "Santa Claus."

A. v. C.

## SCULPTURE AT CHICAGO SHOW.

Only four years ago the sculptures in the annual Institute exhibition were only mere "scatterings," good to be sure, but with only a few of the leading sculptors represented. In the present display the sculptures are almost as prominent features as the paintings.

The figure, "Kanellos," a Greek dancer, by Emil Zettler is attracting attention, not only for its grace of lines and contour, but for the spiritual element that makes the personality of the girl vital. Richard W. Bock has two excellent groups in plaster, "Spring" and "Winter," both designed to be chiselled in stone. Nancy Cox-McCormack shows a portrait, in plaster, of Clarence Darrow—the force of the Darrow face is difficult to reflect, and although Mrs. McCormack hasn't caught the "oratorical tenseness," she has transmitted the power in repose that also belongs to the Darrow countenance. A. H. Atkins is represented by four bronzes, "Victory," "The Siren," "Maternity," and a portrait in relief. Each example shows sincerity and skill. Chester Beach has four bronzes, "Spirit of the Woods," "Unveiling of Dawn," and two torsos, male and female.

## Medallion Portraits.

Mary A. Washburn's medallion portraits of "Ernest" and Mr. and Mrs. Frederick Webster, in plaster, are gracefully modelled. Adolph A. Weinman shows a fine free-hand reflection of primitive human ambition in his "Heroic Courage." Another of his bronzes, "Head of Lincoln," is among his best work, and there are also a portrait sketch of Womboli, and a portrait medallion. Emory P. Seidel has a good figure piece, "Joan" in plaster; and Henning Ryden's portrait plaque, in bronze, is a pleasing bit of modeling. Cartaino Scarpitta ex-

hibits two portrait busts, "G. W. Hodgson," "S. O. Buckner," and a bit of wild-wood animation, "Moosette." Frederick G. R. Roth's "Sea-Lion," in porcelain, is individual work. Lucy Currier Richard's "Allegro" is charming in its delicacy of grouping; and Bela L. Pratt's figure of a young girl reflects sincere genius.

J. M. Miller contributes a bit of pleasing fancy in a bronze ink-well with the title "Starlight," and this is prettily adapted. Caroline P. Ball has a charming "Wall-Dial" in bronze, and Edith C. Barry a delightful "Companion of the Road," while Elizabeth Norton's "Lioness and Cubs" greatly adds to the woman's representation in the show. Sidney Bedore's portrait, in plaster, "Junamay," and a nude figure, are conspicuous for courageous sincerity.

## Work of "Appealing Freedom."

A certain dash of appealing freedom is always expected in Maximilian Hoffman's work, and he delightfully comes up to anticipation this year in his figure of the "Fisherman." Edward Berg gives the spirit of the sounding sea in his "Undine," and his fountain, "Will-o-the-Wisp" reveals his sensitive imagination as well as skill of execution. Jefferson C. Hine's "Seal Hunter," Louise Allen Hobbs' "Source" and "Scot-tie," Michel Jacob's "Rock of all Nations," Isadore Konti's "Allegro," Ephraim Keyser's "Wireless" for book ends; Herman A. McNeil's bust of Lincoln and study for statue of Lincoln all show original interpretation and promise of stronger effort—and Louis Meyer's fountain-basin, "Sea Urchins," has been modelled in a joyous mood.

## More Anent the Pictures.

Although many of the oils have been noticed in the ART NEWS, others deserve recognition, and among them are Charles Woodbury's "Fantasy," Cullum Yates's "Crisp September," G. A. Williams' drama of life including "The Pilgrimage" and "The Trail of the Star," Guy C. Wiggins' "Harbor Lights," Irving R. Wiles' "Sonnets," J. A. Weir's "Bit of Nassau," Everett Werner's "Snowfall in the Woods," A. T. Van Laer's "Spring Day," Walter Ufer's "Isleta Water Carriers," C. P. Townsley's "Sunshine," D. W. Tryon's "Autumn Evening," G. B. Trocoli's "New England Woman," G. Symons' "Sunlit Hills," A. V. Tack's "Simon of Cyrene," Elizabeth S. Taylor's "October Days," Alice K. Stoddard's "Fisherman's Little Sister," Eda Sterch's "In Bon Sade," Zulma Steele's "Ashokan Reservoir," Robert Spengler's "Five O'Clock, June," George Smith's "Montecito Hills," John Sharman's "Vermont Hills," William Ritschel's "Rush of the Evening-tide," William S. Robinson's "Midsummer," Carl Rungius' "Across the Saskatchewan," Puthuff's "Borderland," J. Potter's "Drying Sails," J. Quinlan's "Youth of the Year," W. Scott Pyle's "The Garden," G. Olinsky's "At the Window," Dewitt Parshall's "Zoroaster Peak," C. J. Nordell's "Choosing the Gift," P. R. Neilson's "Summer Morning," E. Neuhaus' "Lake Merced," H. D. Murphy's "San Juan," L. H. Meakin's "Summer Sky, Maine," G. F. Muendel's "Snow Patches," A. E. Ludwig's "Youth," Katherine Langhorn's "Sakonnet Surf," H. Lever's "Windy Day, St. Ives," H. Bolton Jones' "Late Afternoon," Charles W. Hawthorne's "Provincetown Fisherman," Fred G. Gray's "On a Summer Night," Howard Giles' "Maine," W. H. Dunton's "Emigrants," J. B. Davol's "Maine Fjord," Morgan Colt's "June Clouds," W. L. Carrigan's "Summer Hills," Maude D. Bryant's "Ramblers," Louise U. Brumback's "Morning on the Beach," R. S. Bredin's "Morning Hours," W. A. Coffin's "Evening in the Valley," and C. M. Young's "Maple Tree, Autumn."

H. Effa Webster.

## The December Good Furniture.

The December number of "Good Furniture," that most useful publication to the householder and lover of interior decoration and furnishing, and published by the Dean-Hicks Co., of Grand Rapids, Mich., is, if possible, a distinct advance on its predecessor. In beauty of typography, choice of illustration, well and capably written articles and illustrations (and those of its advertising are as good as those of the news pages), it takes rank among the best high class art publications of Europe and America.

The current number is especially notable for the excellent articles by the contributing editor, William Laurel Harris, on "The Preparedness of the American Art Industries," the same editor's bright and newsy notes on art topics "Seen in New York," Dr. James P. Haney's "Study of Home Decoration as a Problem of Design," George Leland Hunter's finely illustrated article on "Gothic Tapestries" and C. Matlack Price's "Furnishing of Spacious Homes." The magazine should be on every art lover's library table.

## ART BOOK REVIEWS.

## Two Volumes by James Huneker.

New Cosmopolis, By James Huneker, Scribner's, 12 mo.....\$1.50  
Ivory Apes and Peacocks, By James Huneker, Scribner, 12 mo.....\$1.50

A diverting pot pourri of impressions of cosmic New York, the collection of essays by James Huneker, forming the volume called "New Cosmopolis," presents a series of pictures executed in the brilliant style for which this clever "wordsmith" is distinguished. The volume has much of interest to the artist. Architects, however, may feel aggrieved because so little is made of the architectural aspect of a "cosmopolis" which has certainly a salient architectural character, but painters and sculptors will find that the author, as usual, has seized the occasion to make frequent reference to their professions and certain of their professors. The initial chapter on "The Fabulous East Side," in which the author recalls his own participation in a Tompkins Square anarchist meeting, introduces a "Bohemian atmosphere" from which arises some scraps of conversation anew and the "East Side of George Luks."

From Luks to Mielatz, the etcher, the circumscription is easy for our admired "Raconteur," so in "The Lungs" we have remarks about etched bits of quaint New York of old. On to the chapter called "The Matrix," we read of Ernest Lawson as the artistic discoverer of the Harlem River and the "unknown reaches of the Bronx." "Brain and Soul and Pocketbook" brings us to the Metropolitan Museum, where the author comments upon the comments of the Sunday crowd with something less than his usual penetration. But it is in his remarks about the greatest of the Altman Rembrandts—"The Woman Cutting Her Nails," that the keen critical faculty flashes most amazingly.

Notes on pictures in Vienna, Little Holland, Belgium, Madrid and "Dear Old Dublin" (Sir Hugh Lane's Call of Moderns) are entertaining as new thought on old matter. The volume ends with bright chapters on Atlantic City and Newport.

It would be interesting to know how Puvis de Chavannes fits into the scheme of Mr. Huneker's book entitled "Ivory Apes and Peacocks."

We see now how criticism, like politics, has the power of making the strangest of bed-fellows. Puvis and Max Lieberman between the same covers—Heaven!—certainly the Raconteur and his publisher have patched up a strange tome. But list! Max Klinger, "not" a great sculptor, and his "Beethoven" dumb to the biographer of Chopin and Liszt! Angels and ministers of grace defend us—Lieberman preferred to Anselm Feuerbach; Anselm, the greatest of modern Classicists, the one Teuton who may be mentioned with Chavannes. Back, Jeans, to the "linear," to the Sonatas of Pere "Franz" Haydn—for a bit of chastening.

The chapter on "Melancholy of Masterpieces" has an eloquent appeal for catholicity of taste and some good lines about Gauguin and Vincent Van Gogh. Matisse also is noticed.

Barring some flings at modern German art which denote a want of sympathy; the mention of Ingres and Degas in the same breath—the latter as a sort of continuator of the former; and certain other "strangenesses" above noted, "Ivory Apes and Peacocks" has some sound and much entertaining writing about the arts of the painter and the sculptor.

James Britton.

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